

Brixton  
Art  
Gallery

19-21 ATLANTIC ROAD

Mirror  
Reflecting

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ARTISTS INCLUDED

BRENDA AGARD

ZARINA BHIMIJI

CHILA BURMAN

JENNIFER COMRIE

NOVETTE CUMMINGS

VALENTINA EMENYEONU

CAROLE ENAHORO

ELISABETH JACKSON

LALITHA JAWAH IRILAL

RITA KEEGAN

CHRISTINE LUBOGA

SUE McFARLANE

OLUSOLA OYELEYE

BETTY VAUGHAN RICHARDS

ENOYTE WANOGHO

PAULA WILLIAMS



RITA KEEGAN

## MIRROR REFLECTING DARKLY

### WHY A BLACK SHOW?

It is an opportunity for black people to exhibit- a challenge to racism.

### WHY A WOMAN'S SHOW?

It is an opportunity for women to exhibit- a challenge to sexism.

### WHY A BLACK WOMEN'S SHOW?

To exhibit the diversity within the concept black women and challenge people's, expectations, perpetuated by stereotypes.

### WHY THE TITLE "MIRROR REFLECTING DARKLY"?

To exhibit the differing perspectives expressed through our art and to challenge the way we have been encouraged to associate black and white and it's derivatives with the negative/marginal.

This exhibition of black women's art at Brixton Gallery is a celebration of our creativity and until such time that we are able to come together with real sexual and racial equality, it will be important to have these points of autonomy to assert our visibility in all areas.



SUE McFARLANE

I WAS ONCE MY MOTHERS PRIDE AND  
JOY, A TINY BABY WHO WOULD  
FULFILL ALL HER AMBITIONS.  
NOW MY ONLY AMBITION IS SURVIVAL

# Second Wave

## A SLICE OF LIFE

A SLICE OF LIFE is a collaboration between six young Black women - one writer and five performers.

It's a play devised from workshop improvisation that combines a mixture of scenes, songs and poems which depict images that Black women face during their painful lives - some they have confronted in their own life experiences, and some the issues they must examine and deal with in order to survive...

"First you hear about something, then you realise it's happening to you"...

"Sometimes it takes an ad. No one says a word. Going on for far too long. It's time now to be heard. It's time now to be heard"

AND

## ME AND MY MUM

IN A DOUBLE BILL WITH 'A SLICE OF LIFE'

ME AND MY MUM depicts the lives of a group of teenage girls' relationships with their mothers, their experiences at school, with their boyfriends and social life, and how their mothers react to their problems as young women growing up in South East London in the 1950s.

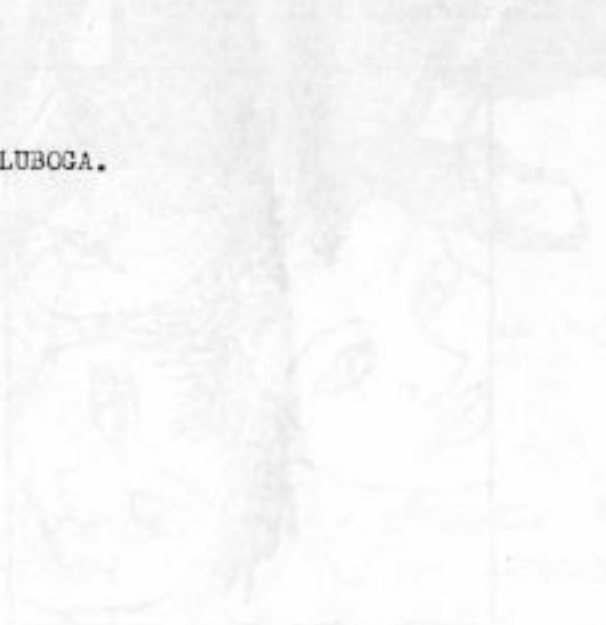


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DATE 08/20/2013 BY 60322  
UNCLAS

I am Christine from Uganda, and a mother of five boys.  
My interest in designing and pattern cutting is two fold.  
One, for the pleasure of designing, but more deeper was  
the need to teach women in Ewalula, 100 miles from Kampala,  
all in similar villages like this in Uganda where me and my  
husband a Doctor are involved in Community Self-help projects.

CHRISTINE LUBOGA.





Growing up ....  
in black and white

BLACK IS  
POLITICAL

?



Anti-Racism  
What positive and viable beliefs

Assimilation  
What most people still believe

Multiculturalism  
What not many think believe

Black artists in Britain are generally expected to make political statements in their work. Is this holding back their artistic achievement?

NO VIOLENCE

the dilemma of 'ethnic' writers and artists

LIFE!

WE HAVE COME TOO FAR!

We have come too far to turn back now  
That dusty road from slavery has been well trod  
The chains and rags and tales - well told,  
All gone.....  
We will never forget that road,  
But we shall never travel along it again  
We have come too far.

Free me from these chains,  
From the agony of waiting,  
From the remorse that my pistol  
From the danger of being or closed doors  
From the murmur of desperate men  
From the agony of hunger  
From the callousness of ignorant men  
From the hate that has taken the place of -  
My love  
My love for life  
My aspirations  
Free me, for that I see me objectively  
How big a part I can play in my liberty.

T.S. Eliot

SURVIVAL  
SURVIVAL  
SURVIVAL %  
SURVIVAL

YES/NO?



HARMONY  
THEATRE



274 - 3233



CONSTRUCTED TEXTILES.

My work covers a variety of subjects. I use an unlimited range of pliable materials, interlacing them so that they react with one another to become a 'Fabric Structure'.

PAULA WILLIAMS.

She is in her 2<sup>nd</sup> year, at Guilford's College  
of Art.

"

Q regarding to racism, class & regarding to all  
the areas of education, of unquestioned privilege,  
racial distinctions, of ethnic illiteracy, stereotypes, defensive  
mechanisms, racial and class-colonialism...

... My anger is a response to racist  
attitudes & to the actions and presumptions that  
arise out of those attitudes...

... I can not hide my anger to  
spare your guilt, nor hurt feelings, nor insensitively anger;  
to do so insults & trivializes all our efforts. Guilt  
is not a response to anger, it is a response to one's  
own actions or lack of action. If it leads to change,  
then it can be useful. Since it is then, no longer  
guilt but the beginning of knowledge. Yet all too  
often, guilt is just another name for impotence for  
defenselessness destructive of communication, it is  
a device to protect ignorance is the counterpart  
of things the way the are, the ultimate protection  
for inaction.

To turn a blind eye from the current situation  
with exclusion or the pretense of indifference is  
to award no real power - it is really creating  
a way of preserving racial blindness, the power of  
& unaddressed privilege, unbreached, intact. Guilt is  
only another form of objectification.

oppressed people are always being asked to serve  
a little more, to bridge the gap between business &  
brotherhood. Black people are expected to use anger only  
in the service of other people's salvation or learning. But  
that time is over. My anger has meant pain to me  
but it has also meant survival, & before I give it up I'm  
going to be sure that there is something at least as  
powerful to replace it on the road to clarity.



Etching A/P

Ballintra.

PORTRAIT OF OUR TIME.

Being a black woman of African decent, I feel my strenghts must show  
my work overall.

I am struggling all the time to make sense of the madness and the f  
living in this space, and with notions of the struggles of African  
over.

I exist on the love I have for my Mother, my Father, my blood Sisters  
whom I consider to be strong black women and men.

As a writer I exist, as a Dramatist I exist, as a Photographer I ex  
Student of learning I exist as a whole.

BRENDA-PATRICIA AGARD.

NOVETTE CUMMINGS

I GO TO THE UNIVERSITY OF LONDON  
GOLDSMITHS COLLEGE, WHERE I AM  
STUDYING EMBROIDERY/TEXTILES ON A  
3 YEAR B A (HONS) DEGREE COURSE.



Wavy hair

Carole  
with bigger lips



Comissions readily  
welcomed

Contact through  
Gallery

(Speciality - Twee little pictures)

CHILA KUMARI BURMAN

1) Etchings on Perspex  
Dip-tych

2) "BLOODY CAGE"

3) Photo-Etching

4) UPRISINGS

Etching +

5) "One Race"

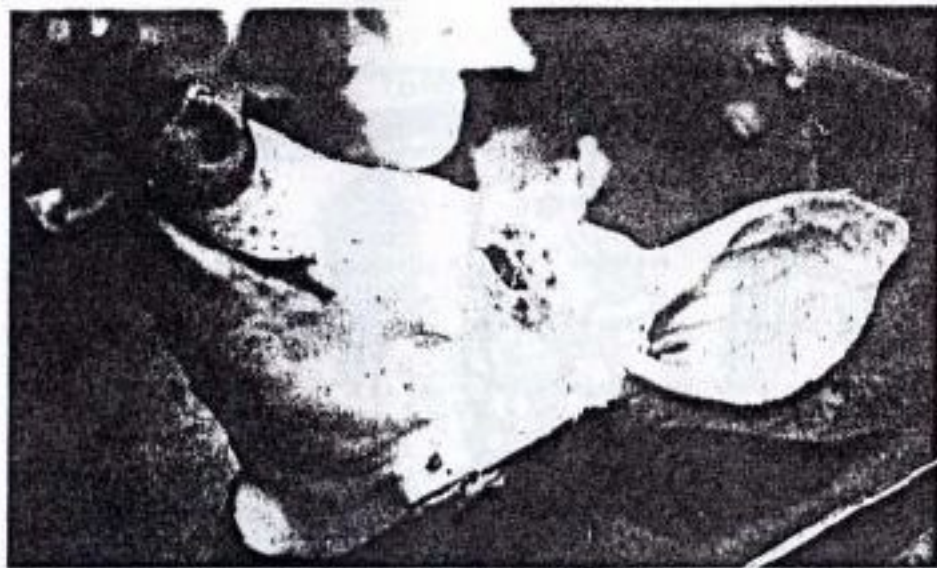
6) PRINTS



ONE LOVE  
ONE ART

MASH IT UP





CAFOLE ENAHORO

MY NAME IS JENNIFER COMRIE.

I WAS BORN IN LEEDS, ENGLAND, WHERE I ATTENDED THE  
JACOB KRAMER COLLEGE OF ART AND COMPLETED THE ONE  
YEAR FOUNDATION COURSE.

AT PRESENT I AM A SECOND YEAR STUDENT AT  
GOLDSMITHS COLLEGE STUDYING ON THE THREE YEAR B.A.  
(HONS.) DEGREE COURSE IN FINE ART.





BETTY VAUGHAN - RICHARDS

SPECIAL THANKS TO

---

TERI BULLEN

ANDREW HURMAN

BRIXTON ARTS COLLECTIVE

WOMENS WORK

MARTINA AHILLE

MARJORIE WILLIAMS

TRACY EMENYEONU

LILLIAN EMENYEONU

ARTHUR VAUGHAN RICHARDS

PHILIP

JAN ZALUD